Symbolic Representation In Native American Lumbee Art

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Abstract

The purpose of this thesis was to examine the art and craft products of the Lumbee to determine the extent to which their symbolic representations and artistic responses reflected the influences of their past heritage and existing culture. The descriptive nature of this study entailed personal interviews of Lumbee artists, photography of data, examination and comparison of other Native American arts and crafts, examination of pertinent literature, the maintenance of field notes for verification of data and the investigator's personal observations and interpretations. With more than a hundred years of pursuing recognition, it was important to examine the symbolic representations of the Lumbee. These symbols and icons could also be considered a contributing component of their physical and cultural environment.

The findings from this study indicated that the pinecone-quilting motif is recognized as a Lumbee symbol and has been in used by the Lumbee for more than a century. The findings also include some shared imagery and craft productions of other Native American tribes with the Lumbee. However, first-hand interviews lead the researcher to understand that some symbolic representations vary in meaning from tribe to tribe. Pine needles baskets are another product unique to the Lumbee because of the materials (long leaf pine needles and tobacco twine) used for production, even though other cultures produce similar baskets using different materials. One concludes that the study gave evidence of a symbolic image produced and used by the Lumbee as their representative icon.

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I. Introduction

The History of the Lumbee Tribe

The art produced by a society reflects that society's culture. In other words, the culture, including the history, social customs, values and attitudes of its people, can be found in the arts (Klesener, 1988). In our American culture, tribal organizations have shown an interest in Lumbee recognition. In response to this statement, the researcher found the need to examine the Lumbee culture and examine possible symbolic representations unique only to the Lumbee people. We must ask these questions: "Is there a unique symbolic representation produced by the Native American Lumbees in their arts and crafts?" and, "How do the Lumbee symbolic representations in art differ from those of other Native American tribes?"

The Lumbee, by Adolph Dial (1993), is a documented background history of the Lumbee tribe. In this history we find that in 1956 the U.S. Congress passed an act confirming that the Lumbees were in fact Native Americans. The Lumbees still were not eligible for any services from Congress. Dial stated in his book that, "The Lumbees have been officially designated as the Croatan Indians of Robeson County (1885), the Indians of Robeson County (1911), the Cherokee Indians of Robeson County (1913), and the Lumbees (1953)." (Dial, p. 23) As a group, the Lumbees wanted their own identity.

Oral stories, which have been passed down through many generations, serve as the only source (Dial, 1993). To complicate things even further, Dial writes that the Lumbees adopted European ways. In the seventeen-thirties, the Lumbees built European-type houses, wore European clothes, adopted European farming techniques and spoke English pronouncing some words with a colloquial accent. These adaptations

consequently affected their Native American heritage. About the time the Lumbees were noted as Native Americans that adopted European ways, they received some of the first land grants in the area. (Dial p.42) Robeson County land ownership records indicate the Lumbees were among the first recipients of land grants in the area.

In the mid-nineteen hundreds the Lumbees wanted a name that clearly defined them as culturally and socially distinct. According to some, the Lumbee name was derived from the word Lumber River, which was sometimes referred to as the Lumbee River." (Dial p.23) But Dr. Knick states that, "One argument used against Lumbee recognition has been based on the assertion that the word "Lumbee" is an invented word that comes from the word "lumber" as in "Lumberton". (Knick, 1998) Dr. Knick's opinion is that the word "Lumbee" is a very old label. There are conflicting opinions and results of findings about the original date and source of this word.

The Lumbees' greatest victory in their fight for recognition occurred in 1956 under The Lumbee Act passed by Congress, which sated that they were really Native Americans. The Lumbees have also been recognized nationally through news events. One event in particularly was the Lumbee "altercation" with the Ku Klux Klan. On January 1958, the Ku Klux Klan demonstrated in a field located in the Maxton, N. C. area. They had recently burned a cross on a Lumbee tribesman's property because a Native American woman was dating a white man, and the KKK tried to get the Lumbees to fight them. The Lumbees were present to stop the fight.

There is a painting commemorating this event painted by a local Lumbee artist, Gloria Lowry. This painting is located in The Museum of the Native American Resource Center in the building of Old Main. Replicated in this painting is the famous photograph

taken of a Lumbee, Simeon Oxendine, after he had pulled down the Klan's banner and wrapped himself in it. Simeon Oxendine was the proprietor of a gas station in Pembroke and a veteran of World War II. This photograph is a famous Lumbee image because it was reproduced in newspapers around the world and in magazines such as *Life*. (Dial p.99) Another painting from this photo is also located in the Indian Education Resource Center.

The struggles of the Lumbee people to be recognized as a Native American group and their fight against prejudiced groups continue to this day. In the book, Lumbee Indian Histories, Gerald M. Sider tells about modern struggles and conflicts of the Lumbee Indians. (This book also includes historic tribal stories found in Adolph Dial's book, The Lumbee and another book written by Dial called, The Only Land I Know.) The author, Sider, and his wife, Karen Blu (an anthropologist) lived in the Lumbee community at Pembroke. In 1980, the Lumbee River Legal Services employed Sider, and he worked on the Lumbee petition to the Bureau of Indian Affairs for Lumbee Federal Indian Recognition. Sider was especially concerned with issues of historical origins, and political and social organization. He also worked with the legal staff of Ruth Bullard Locklear, Derek Lowery and Cynthia Hunt Locklear. As stated in the book, Sider was very grateful to Dr. Stanley Knick, who is the director of The Museum of the Native American Resource Center at the University of North Carolina at Pembroke. Dr. Knick allowed him to photograph the museum displays, one of which Sider used as the cover of his book (Sider, 1994). In the book, Sider states that the identity and the name of the Lumbee were established in 1953, and in 1956. Even though this was the case, the

U.S. Congress did not give the Lumbee the benefits of government services. (Sider, 1994)

Statement of Research Problem:

The purpose of this investigation is:

(1) To identify unique symbols found only in Lumbee arts and crafts.

(2) To identify symbols that are not unique to the Lumbees but are important to the Lumbee artists and people.

Statement of Research Questions and Objectives:

The question for investigation is: "Are there unique symbolic representations produced by the Native American Lumbees in their arts and crafts?"

The objectives are (1) to identify unique symbols in Lumbee art. These might be found in murals and paintings, or in regalia and crafts; (2) to identify Lumbee artists and their artwork, noting if there are symbols they use which represent the Lumbee culture and people; (3) to examine what symbols are important to the Lumbee artists and why.

Significance of the Study:

The research of Lumbee symbolic representations is significant for the recognition and appreciation of the Lumbee tribe. This study is meant to raise awareness of the Lumbee tribe and their unique symbolic representations. This study is also to document how the art of the Lumbee people reflects their history, their struggles, their culture and their relationship to their home and surroundings.

Assumptions and Limitations:

It is the expectation of the researcher (who is part Native American) that this investigation will uncover unique symbols in Lumbee art, which may become a possible identity image of the Lumbee culture. Through a series of interviews of Lumbee artists, the researcher expects to uncover similar symbols found in other Native American tribal arts and crafts. Because of the importance of these symbols, the researcher will include these symbols and show similarities between symbols used by Lumbees and the symbols used by other Native American tribes. Unfortunately the researcher has limited access to other Native artists to receive their input on unique symbolic representation.

Definition of Terms:

Powwow: **1a:** an American Indian ceremony (as for victory in war) **b:** an American Indian social gathering or fair usually including competitive dancing

Regalia: **1 a**: the emblems, symbols, or paraphernalia indicative of royalty **b** decorations or insignia indicative of an office or membership. **2** special dress.

Tribe: **1 a**: a tribe is a group of people who may share similar culture.

II. Review of the Literature:

The researcher will examine literature pertaining to the physical, cultural and learning environment of the Lumbee people. The researcher will then examine other

Native American arts, crafts and symbolic representations that are the same, similar or different than Lumbee arts, crafts and symbols.

The Physical and Cultural Environment

Geographic and Area Characteristics:

Ross describes the cultural environment of the Lumbee, Robeson County, as "mostly level to undulating coastal plain, traversed by the Lumbee River and numerous swamps." He also discusses the Carolina bays – shallow, elliptical depressions commonly found in Robeson County. (Ross, 1999) The Lumber River (which the Indians called Lumbee, meaning "black water") runs for 58 miles through the county. It rises in the Sandhills of Moore County and moves southeast through Richmond, Hoke, Scotland, Robeson and Columbus counties. (Stilling, 1994)

Population

The Lumbees are the largest tribe east of the Mississippi and among the ten largest in the United States. The population in Robeson County (2001) is 123,891: 47,078 Native Americans, 40,889 Caucasians, 30,972 African Americans and 4,955 other. Seventy-seven per cent of the population is above poverty level with an average income of $28,202 per family, per year. Sixty-five per cent of the population has a High School degree and eleven per cent has a baccalaureate degree or better. Twenty-four percent are below a High School level (U.S. Census, 2000). The urban areas of Greensboro, Fayetteville, Charlotte, Raleigh, Detroit and Baltimore also have large Lumbee settlements. (Ross, 1999)

The Lumbee live primarily in Robeson County, in the Southeastern part of North Carolina. Over 90% of the Lumbee on the tribal roll live in the eighteen communities in Robeson and adjoining counties. Lumbees live in towns such as: Pembroke, Lumberton,

St. Pauls, Fairmont, Parkton, Lumber Bridge, Red Banks, Maxton, Moss Neck, Wakulla, Rennert and others. Over the years, the Lumbee have migrated to other areas including: Cumberland, Sampson, Hoke, Scotland and Columbus Counties. Lumbees are also located in Greensboro, Charlotte, Detroit, Baltimore, Claxton, Georgia, and in Shasta County, North Central California (called the Untied Lumbee Nation). (Stilling, 1994)

Oral Tradition, Dialect and Idiomatic Speech:

Hamilton McMillan, state legislator in 1885, wrote that when European settlers reached the Lumber River in the 1730s, they found a "large tribe of Indians, speaking English, tilling the soil, owning slaves and practicing many of the arts of civilized life". Adolph Dial's 1993 book, The Lumbee, states that his people "have lost or forgotten the language and many other aspects of their ancestral culture. (Stilling, 1994) In the process, all that would remain of the Lumbee language was the word itself: Lumbee. By the mid-1700s when non-Indians began to establish permanent settlements in Robeson County, the Lumbees were already speaking a kind of broken English. (Dial and Eliades, 1975) For example, the prefix "a" precedes many of the Lumbee verbs ending in "ing" and "ed." Ex: I went a-walking this morning. (Lew Barton)

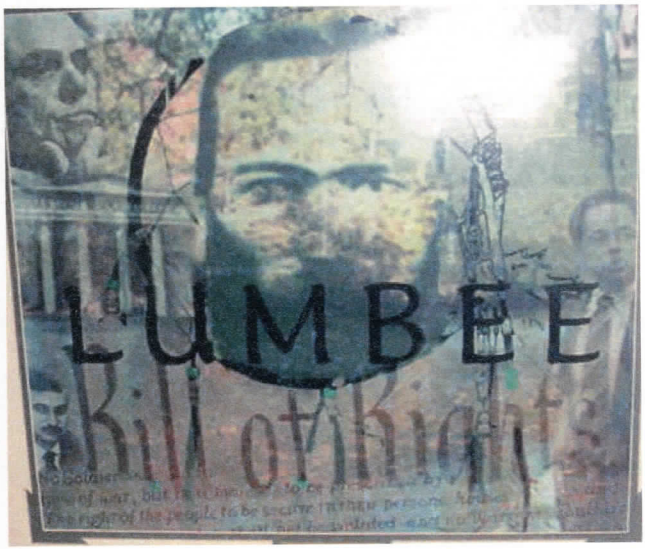
Legends of People, Places and Events

Through extensive research the investigator realized that the Lumbee tribe had many struggles. The Henry Berry Lowrie story is an example, and shows how one Lumbee stood up against the injustices shown to his people.

In 1864, Henry Berry Lowrie lived in Robeson County with his family on an enormous tract of land consisting of over 200 acres. Confederate soldiers accused Henry Berry Lowrie's father, Allen Lowrie, and his brothers, William, Calvin and Sinclair of stealing James Barn's hogs. Henry Berry Lowrie's father and brother William were tied to a tree, blindfolded and executed by twelve men. His mother, Mary Lowrie, and his brother, Sinclair, were also arrested, tied to a tree and a gun was fired above their heads. (Dial, p. 47-48) After this terrible event, Henry Berry Lowrie became an outlaw. Supported by his cousins, brothers-in-law and friends, he headed the Lowrie clan and sought revenge for these terrible injustices. Legend has it that the clan robbed from the rich and gave to the poor like a nineteenth century Robin Hood. Henry Berry disappeared, and although he swore that he would never leave Robeson County, his body was never found.

The legends of Henry Berry Lowrie and Lowrie clan have kept alive in books such as The King of Scuffletown by John Paul Lucas and Bailey T. Groome written in 1940, and A Cry of Angels written in 1974 by Jeff Fields. The Lowrie clan has also been the inspiration of theater productions such as "The Last of the Lowries" written in 1922 and produced by the Carolina Playmakers. "Strike at the Wind" is an outdoor theater production based on the history of Henry Berry Lowrie from 1867-1872. "Strike at the

Wind" is still being performed today. These performances and books guarantee that these legends are a continual inspiration to Lumbee artists.



Shantonia Chavis, "Portrait of Henry Berry Lowrie", Indian Conference Exhibit, Fayetteville, NC

Additional art based on the Lowrie clan is located in The Museum of the Native American Resource Center in the Old Main building on the campus of the University of North Carolina at Pembroke, and in the Indian Education Resource Center on Pate Road in Pembroke. There is also a mural on the outside of the building of The Scuffletown Cycle Shop on West 3rd Street in Pembroke, North Carolina. Henry Berry Lowrie is still referred to as the King of Scuffletown, meaning lawlessness and terror to the white community and a symbol of pride and manhood to the Lumbee.

The Custom, Belief, Ritual and Family Life

Throughout history the Lumbees have had large families. There is a close frequent contact. Some family members would give other family members land for a house or a trailer. Some family would sometimes move in with other family members for a while, or take care of their children for a short time. (Stilling, 1994)

Lumbee religion is primarily Protestant. One study has documented Lumbee Methodism back to 1787. Church membership and participation are very strong forces in Lumbee life. The Lumbee created two Indian church conferences – the Burnt Swamp Baptist Association (founded around 1880) and the Lumber River Conference of the Holiness Methodist Association. Bruce Barton documented 104 Lumbee churches in 1984. The churches have been a strong force in community outreach, helping meet basic survival needs and achieve social justice. (Stilling, 1994)

Symbolism used in Native Art has been passed down from generation to generation, and some have been passed from one tribe to another. For example, one of the sand paintings in the book by Bahli represents Mother Earth with the symbols of corn, beans, squash and tobacco. These four symbols are considered the four sacred plants to the Navajo and are used on Navajo clothing and other art. Some Lumbee Indians also use similar symbols for tobacco and corn on their clothing and in their art. Lumbees connect the tobacco plant to healing. Images of tobacco plants are appliquéd on the front and back of men's dress shirt, and on their leggings. Some Lumbee men also tie cloth bags stuffed with tobacco to the fringes of their regalia shirts. These are called prayer ties. Some Lumbee women appliqué corn and tobacco leaf designs onto their traditional

dress shawls. They also put tobacco leaves inside woven pine needle baskets and wear them hanging from a string around their necks.

Feder discovered that techniques used by Indians in producing their arts and crafts were developed over a long period of time by trial and error. These techniques were then passed down from father to son, and mother to daughter so that change rarely occurred. (Feder, p.17) This is also found in Lumbee culture. This researcher found that the Lumbee elders passed their artistic heritage down to classes of Indian children in the Indian Education Resource Center. Children are taught the exact method of creating traditional patterns and designs, which preserves the Lumbee heritage and culture.

The Learning Environment

Expectations for Schooling

Another struggle of the Lumbee people is that they were not allowed to attend regular public schools or schools of higher education. On March 7, 1887 the Lumbees had presented a petition to the General Assembly of North Carolina, which endorsed the establishment of the Croatan Normal School. The Board of Trustees appropriated five hundred dollar budget for salaries. The first school was built by local people, which were constructed about one mile west of the present University. During the fall of 1887, the school student population was fifteen and there was one teacher. The normal school was to train Native American public school teachers, but for twenty-two years it was used for elementary and secondary education. In 1905 the first normal school diploma was awarded. In 1909 the school was moved to the present location of the University of North Carolina at Pembroke and in 1911 the name was changed to the Indian Normal School of Robeson County. In 1913 the name was again changed (Cherokee Indian

Normal School of Robeson County) and then changed to Pembroke State College for Indians in 1941. From 1941 to 1953, Pembroke State College for Indians was the only state-supported four-year college for Native Americans in the nation. In 1949, the name was shortened to Pembroke State College, which then offered non-teaching baccalaureate degrees and enrollment was open to all.

The scope of the institution was widened in1942 when non-teaching baccalaureate degrees were added, and in 1945 when enrollment, previously limited to the Indians of Robeson County, was opened to people from all federally recognized Indian groups. A few years later, in 1949, the General Assembly shortened the name to Pembroke State College. In 1969 the General Assembly changed the name again to Pembroke State University, and made the institution a regional university. In 1972, the General Assembly established the 16-campus University of North Carolina and Pembroke State University was included. On July 1, 1996, The University of North Carolina at Pembroke became the official name.

Old Main, which is located in the University, became an important landmark to the Lumbee people and continues to be a symbol of Lumbee heritage, achievement, and education. During the years the college was designated as a Native American school, Old Main was one of the buildings used to train and educate Native Americans to become teachers. In the early 1970s the Old Main building was to be torn down in order to build a Performing Arts Center in its site. Petitions, letters, and funds were circulated to prevent the important landmark's destruction. The petitioners won and this building still stands. A section of the building now houses The Museum of the Native American Resource Center. (Dial, p. 65)

Concern for Cultural Awareness

In 1969, the Lumbee Regional Development Association (LRDA) was organized to protect the interest of the Lumbee people. The Lumbee are currently petitioning the U.S. Congress for federal recognition. The Lumbee are not eligible for services provided by the Bureau of Indian Affairs. (Stilling, 1994)

Native American Arts and Crafts

It is said that the Navajo probably learned their use of sand painting from the Pueblo Indians. (Bahli, 2000) When one looks at symbolism of Native Americans used in ancient times, one discovers that the same symbols are often used today. In the book, A Guide to Navajo Sand paintings, by Mark Bahli and Eugene Baatsoslaner, the authors relate that their language of chanting and singing during a healing ceremony gives the Navajo's sand paintings a purpose. The Navajo language is very important when the artist is creating a sand painting. The material used is rock that has been broken up and allowed to dry completely. The rock is ground so that it is as fine as sand. The images used for sand paintings have symbolic meaning, and each image represents something or tells a story. The symbolism used in the sand painting technique tells the story and the meaning of the art. For example, sun images are generally associated with male patients; moon images are associated with female patients. (Bahli, 2000) Some Lumbee artists also use the moon and sun symbols, but not for healing purposes, and the symbol of a cross representing Christianity.

The Whitney Museum of Art asked Mr. Norman Feder, the curator of American Indian and Native Art at the Denver Art Museum, to prepare an exhibition and write a

book on American Indian Art. Mr. Feder is the author of the book, Two Hundred Years of North American Art. He asked, "What is Indian art, as opposed to Indian crafts and what does it symbolize?" (Feder, page 3) He goes on to answer this question by stating that religious art is often more complex and original, and made with greater attention to detail. In his opinion, religious art is frequently more forceful than ordinary domestic art, and as such, usually has a greater emotional appeal to the average viewer. (Feder, p. 3) As curator for the Whitney show and as demonstrated in his book, Feder displayed more religious art than domestic art. Mr. Feder explained that, if a distinction could be made between an artist and a craftsman, it would be that the real artist is a visionary, and a dreamer. Artists are people who are inventive, imaginative, and creative, and who reach beyond the limits imposed by their culture to produce new art forms. But craftsmen for tourist sale produce some Native art. This art to Feder is merely a degenerated form of traditional art altered for non-Indians taste. (Feder, p. 6)

In Mr. Feder 's research, he states, "To the American Indians, everything they made had a function." (Feder, p. 8) Native Americans living in the Great Basin areas of Utah and Nevada had almost no time to spare apart from the daily struggles of securing a livelihood, and so they produced little in a way of decorative art. In contrast, Native Americans the living on the Pacific Northwest Coast had an abundant supply of fish, and had ample time to decorate nearly everything they used. The Indians from the Plains region usually had enough food from the buffalo herds, but, because they were nomadic, they were forced to limit their artistic production to items that could be easily carried from place to place. Items that tended to break easily or were made for one-time use generally received little decoration. In contrast, clothing designed for important

functions were and are always decorated with as much care as skill as time will allow. Feder states, "Natives like to dress beautifully and even elaborate decorations worn on their horses." (Feder, p. 8) Some Lumbees also take great care with their dress clothes. Dancers will spend as much as $800 or more to have artisans create their regalia.

Kachina is the generic name for the deities of the Pueblo Indians in New Mexico and Arizona. During ceremonies, the men wear masks in order to impersonate these gods in dance and rituals to bring rain. Kachina dolls are carved out and presented to the children who play with them. Lumbee craftsmen and women also make dolls from cornhusks. Lumbee children play with them, but in contrast to the Pueblo, these dolls have no religious or supernatural meaning. Kachina dolls are made of durable material and their value increases with their age. Lumbee cornhusk dolls are very fragile. Made from degradable material, they do not last long.

Mr. Feder tells how the Natives take pride in their art. "In the Southwest, Pueblo potters vie with one another to see who can make the thinnest and most decorated pottery; again pride in craftsmanship is related to prestige." (Feder, p.10) Some Lumbee artists make pottery, but they also weave baskets from pine needles and tobacco twine. These artists claim to be the only ones using this technique and they take great pride in their work.

Feder discovered that Native American pipes designed for religious use were always decorated. Pipe bowls of the Southwestern Indians were made of soft stone and they usually had detailed carvings of human or animal forms. The long wooden stems used with the pipe bowls were also decorated with carvings or applied porcupine-quill work. (Feder, p.10) Spoons and bowls designed for everyday use were often of softwood

and carved very simply. In contrast, those designed for the Grand Medicine Lodge ceremonies, the Dream Dance religion, and other important religious functions were often made from hard tree burls and decorated with human or animal forms. (Feder, p.11) In the Museum of the Native American Resource Center is a display of Lumbee carved wooden bowls similar in shape to those carved by the Mohawk people of the Northeast.

When the Indians moved to other lands, it caused their culture to change. Feder stated, "Their culture was forced to change somewhat in their new environments because of new materials, cultural interchange with other Indians groups encountered along the way, and the influence of non-Indians." (Feder, p.12)

Edward Curtis, who wrote, Native American Wisdom, states, "Native Americans do everything in a circle and that is because the Power of the World always work in circles, and everything tries to be round." (Curtis, p.20) Much of Native Americans' artwork represents circles. "They believe all things in the world are two." (Curtis, p.24) Some of their art represents two figures, two circles. They believe that in the beginning, wisdom and knowledge were with the animals, so their art represent animals. They believe everything on earth has a purpose, therefore to the Natives, their art has purpose, and the symbols represent something very important. (Curtis, p.30) "The traditions of our people are handed down from father to son."(Curtis, p. 36) Their skills are passed down from generation to generation. The life of an Indian is like the wings of the air. (Curtis, p. 40) This is why the headdress is decorated with feathers. The symbol of a hawk flying down to gets his prey. Every Indian wanted to look his best when he went to meet his Great Spirit in battle, so his clothing is decorated with beads and feathers. (Curtis, p.112) Curtis also believes that the land is very important to the Natives. They plant, live and

create art from the land. The soil was used to make pottery. The trees were used to carve tools and to make baskets. "They believe the trees and grass have spirits." They also paint and carve prayer sticks for their religious ceremonies. (Curtis, p.87)

The circle is also a very important symbol for the Lumbee. This researcher has identified the pinecone symbol found on women's traditional regalia to be in the shape of a circle. Dreamcatchers are also in the shape of a circle. Legend says that these small implements, made of leather, sinew, beads and feathers, keep bad dreams away. Lumbees also dance in a circle. In an interview, John Oxendine, Mr. Lumbee stated that the circle represents that there is no ending and no beginning, and the concept that what goes around, comes around.

Lumbee Dream Catchers

Wes Taukchiray's article, "Claude Medford on American Indian Aboriginal-Style Handmade Goods Among The Lumbee Indians," reveals the similarities of Lumbee art to other Native art. The author states how Claude Medford, an American Indian weaver,

made cane basketry similar to the ones on display in Old Main at UNC Pembroke. Taukchiray visited Old Main and viewed the art of the Lumbees. "One of the collections is a small sewing basket made by Mrs. Meritha Bell, a Lumbee Indian during 1926. It looks like pine needles wrapped in tobacco twine."(Taukchiray, 1989)

Herman and Loretta Oxendine's pine needle baskets are also on display at Old Main. The researcher invited Herman and Loretta, both Lumbee artists, to visit her art classroom at Parkton School to show how to weave the pine needle baskets during Native American Month, which is in November. Several local Lumbee artists also visited the class to tell legends and demonstrate their art.

Mr. Claude Medford contributed one short passage about the recognition to the Lumbee Petition for Federal Acknowledgement, which was submitted, to the Bureau of Indian Affairs on December 17, 1987. Medford reveals that the Lumbee gourds are similar to the gourds of the Cherokee, Catawba, and other Indians as referenced in "Gourds of the Southeastern Indians by Frank Speck."(Taukchiray, 1989) Medford sent a letter with photos to the author, Wes Taukchiray, to show that during his visit to Pembroke, N.C., Roberta Locklear was using a wooden bowl similar to that of the Mohawk tribe. Mr. Medford also visited Mollie Locklear and she introduced him to making seed necklaces, all kinds of gourd utensils, and white oak baskets. Medford states in the letters to Mr. Wes that, "The few grass baskets that I saw at Old Main (the oldest building at Pembroke State University, and considered a cultural monument) are identical in every way to those grass baskets of the Seminole, Mikasuki, Alibanu, and Koasuti coiled baskets." (Taukchiray 1989) Herman Oxendine said that the pine needle baskets are only made by the Lumbees. Pine needles baskets are another product unique to the

Lumbee because of the materials (long leaf pine needles and tobacco twine) used for production, even though other cultures produce similar baskets using different materials.

Lumbee gourd.

In the museum of the Native American Resource Center at the University of North Carolina at Pembroke is a collection of Lumbee art. The pamphlet from the Center states that, "The Native American Resource Center is a multi-faceted museum and research institute connected to the University of North Carolina at Pembroke. Its Center's mission is to educate the public about the rich diversity of Native Americans." Over the years, this researcher has taken art students to the Old Main Museum during Native American Month in November as well as to the Indian Resource Center in Pembroke to view the art and learn about the heritage of the Lumbees. Lumbee art is similar to other Native American art from other tribes because of the symbols that are used. The symbols represented in the art are very similar to other tribes, but the unique representation shows the struggles that the Lumbees have had.

The book, Native American: The People and How They Lived, by Eloise F. Potter and John B. Funderburg, was written and illustrated to highlight the Native American people of North Carolina. The authors are indebted to Betty Oxendine Mangum, of the Division of Indian Education, N.C. Department of Public Instruction, who consulted about the overall planning of the book and circulated the manuscript to knowledgeable reviewers in the Indian community. Among the manuscript readers, was Adolph Dial, of Pembroke State University, Linda Oxendine, director of the Native American Resource Center at Pembroke; Bruce Jones, and Janet Jacobs. Included also Danny Bell, of the N.C. Commission of Indian Affairs; Arnold Richardson, visiting artist at Durham Technical Institute; Lena Epps Brooker and Jane Smith of the Triangle Native American Society. The book consists of the everyday life of Native Americans, their struggles, and the success of becoming a respected people. (Potter, p.8) This book also reveals the same stories as Adolph Dial's book, The Lumbee.

In 1986 proclaiming as the year of the Native American in N.C. Governor James G. Martin noted the special ways Indians have contributed to the social, economic, and agricultural progress of the state and its people. (Potter, p.72) On special occasions, Native Americans dressed in traditional clothing to sing and dance in time-honored ways. At these Powwows, Indians exhibit and sell their handmade beadwork, pottery, weavings and other handiwork, and seek to strengthen family and tribal unity through the preservation of their heritage. (Potter, p.73) The researcher has attended several Powwows and researched the clothing to find that the symbols on the regalia were very similar. The men's regalia have wavy lines that represent the Lumber River. John

Oxendine, Mr. Lumbee and a Lumbee dancer, told me about the symbolism of the pinecone and the wavy lines.

In the book, Native American Art by David Penney and George Longfish, the authors state that Native Americans have a long tradition of making art with symbols of visual expression. Throughout history, Native American artists strive to create images, symbols, and visual metaphor. Native Americans valued trade with the Europeans because beads, porcelain, and ornament made of glass, were used on the Native regalia (clothing). In the Eastern Woodlands men and women also made objects for practical or religious use through visual expression and symbolism. (Penny, p. 47) Men worked with stone, bone, and wood to create objects. Their art represented a personal experience or expressed some aspect of their identity. Its symbolic content referred to the life experience of men, or their relationship to the spirit world. The image of an animal carved on the handle of a wooden spoon, for example, might refer to the owner's source of spiritual power. Engraved symbols on weapons, and painted or engraved pictographs on trees or cliff faces, represented spiritual protectors or stood for enemies killed in battle. Symbols were engraved on song boards or prayer sticks to insure recitation of ritual prayers. (Penny, p.48)

Women of the Eastern woodlands made pottery, fashioned simple and decorative clothing, and practiced several kinds of textile art and basketry. Women's art tended to be non-representational. The designs woven into the textiles were the Thunderbird and Underwater Panther; these images rarely referred to an individual's personal relationship with the spirit being. (Penny, p. 48) Some Lumbee artists represent their relationship to a

Higher Power with the symbol of the Christian cross. This symbol is appliquéd on their regalia and pouches.

Lumbee Cross symbol.

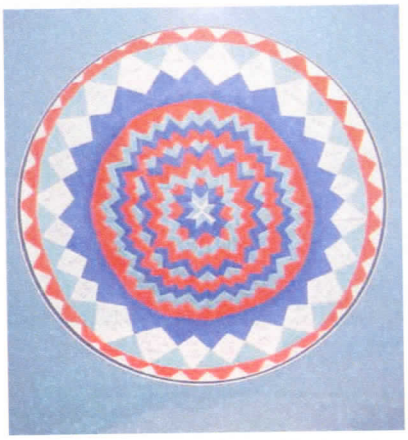
By the nineteenth century Eastern Woodland women's designs showed radial symmetry, like pinwheels, the equal-arm cross, and X's, all of which connote the number four. Lumbee artists also use the pinwheel symbol as illustrated in the following photo.

Lumbee pinwheel symbol

The number four as seen in the four branches of the pinwheel design, symbolized the four sacred directions of the terrestrial earth. Women often split these designs in half

with asymmetrical shifts in color pattern further signifying the reconciliation of opposing forces (Penny, p. 49)

It is important to note that the Lumbee symbol of the pinecone below is a radial design.



Lumbee pinecone symbol

By the nineteenth century, the trade goods of the Europeans made it easier for Native Americans to decorate their clothing by the use of silk ribbons, glass beads, and silver ornaments. Women used a variety of needlework techniques to do this. Formal dress, or "regalia," honored special events and social occasions, as well as those who participated in them. For the people of the Eastern Woodlands, wealth meant the gathering, distribution, and display of regalia worn by community members during formal and ritual events (Penny, p. 50). Lumbees also take pride in the display of their regalia during Powwows. Miss Lumbee, Morgan Hunt stated that her regalia were made from calico cloth with the Pinecone symbol appliqué on her apron. Her shawl was design with the pinecone patchwork appliquéd to it. Her silver crown was passed down from other Lumbee Queens.

Ms. Lumbee, pinecone symbol

Lumbee Children's regalia

The availability of these materials and new techniques gave the women creativity in textile art. By adapting a variety of different weaving techniques using small glass

beads with the heddle and box loom, women designed shoulder bags, shirt bibs, and sashes. The regalia were worn during social dances, religious ceremonies and formal events as a means to retain the solidarity of cultural identity. The modern Powwow is an outgrowth of the traditional relationship that unites song, dance, and regalia in a celebration of ancient values. (Penny, p. 51)

Moccasins have always been an important part of the Native clothing. In the Detroit Institute of Arts, there is a collection of Native art called the Masco Art Collection. Here, moccasins hundreds of years old are exhibited, and one can see that they were made out of deerskin, buffalo hide, and glass beads. Lumbee moccasins today are still made of various leathers and decorated with glass beads. Modern Lumbee value their moccasins a great deal. For example, John Oxendine, Mr. Lumbee, stated that his leather and glass bead moccasins were passed down to him from a Lumbee elder dancer.

When people of the Woodlands region were removed to reservations in Kansas, Nebraska, and Oklahoma, they came into close contact with the tribes that already inhabited the region. This resulted in a cultural synthesis as evidenced in the "prairie style" of glass beads embroidery. This style is characterized by bright and lively color contrasts, and abstract floral designs. The Cherokee were an example of a people forced to leave Georgia as a result of the Indian Removal Act of 1830. Their moccasins were made out of deerskin, glass and metallic beads, and silk ribbons. The linear elements of the design on these moccasins resemble those of the Creek and Seminole tribes. They are created with multiple colors, creating strong contrasts, with active, almost vibrating pattern results. Cherokees and other dislocated tribes brought this aesthetic to Indian Territory in Oklahoma, where it became an integral element in the "prairie style."

Lumbee artists decorate their moccasins and regalia with bright, contrasting colors. They use bead as well as ribbons, but mainly use geometric designs and not abstract floral ones.

A bear claw necklace can also be seen as part of the collection of the Detroit Institute of Arts. This necklace is made out of grizzly bear claws, otter fur, glass beads, and silk ribbon. A necklace made from grizzly bear claws is the symbol of manhood and accomplishment among the prairie tribes. In the early nineteenth century, grizzly bears resided in the valleys and prairies of the eastern plains, so the claws were very abundant. (Penny, p. 68) Some Lumbees also wear necklaces, but not of bear claws. Some Lumbee wear chinaberry necklaces to protect them from evil spirits.

In the Peabody Museum of Archaeology and Ethnology at Harvard University in Cambridge, Massachusetts, there is a display of the Plains Side Seam Dress. This dress is made out of deer or antelope hide, glass beads, brass buttons, brass cones, porcupine quills and wool cloth. This type of northern plain dress is made from a single hide folded in half to form the front and back, with the fold descending down the right side of the garment, and a seam stitched down the left. The broader bands of quillwork are of early Lakota (or Western Sioux) work seen often on shirt and legging strips. (Penny, p. 81) Some Lumbees also sew and bead traditional quillwork designs on their leggings and shirts. They may use porcupine quills to decorate their headdresses.

Mr. Lumbee

Thunderbirds or related symbols such as hailstones, lighting or the crescent moon might be used on the lodges or teepees, drums, and ceremonial garments. (Penny, p. 86)

Plains women, like the women of the Eastern woodlands, decorated clothing and accessories for regalia. They tanned the hides of animals hunted by men. Their skilled hands, taught from childhood by older female relatives, decorated clothing, moccasins, tobacco bags, baby carriers, and teepees with porcupine quill embroidery, paint, cloth appliqués and glass beads. "Among the northern Arapaho, seven sacred quill workers' bags were passed down from generation to generation of senior women who were entrusted to teach and supervise younger women the techniques of their art." (Penny, p. 86) Lumbees also pass down their art techniques from generation to generation. In modern times there are classes taught by elder Lumbees to the children of the tribe at the Indian Educational Resource Center in Pembroke, North Carolina. Only Lumbee children are allowed to attend; this insures that their art traditions will continue.

Plains bead work and quillwork designs are nonrepresentational and constructed with geometric elements: oblongs, triangles, diamonds, and bars. Plains women would give the designs names such as: "mountains", "clouds", or "stars". Certain symbols were associated with different tribes. (Penny, p. 87) Some Lumbees' beadwork and quillwork designs also do not convey a narrative scene. Their designs however, contain symbols that have meaning. For example, to some of the Lumbee people, zigzag lines represent the Lumber River and crosses represent Christianity. To other tribes, these symbols may have entirely different meanings.

It is often difficult to determine the tribal identity from beadwork made prior to 1850. This is because the women bead workers experimented with different techniques that they came across through trading. Still, the beadwork produced by the Plains women preserved the past, and contributed to the survival of tribal and ethnic identity. (Penny, p.87)

Men's shirts and leggings of the upper Missouri tribes were made from deerskin, porcupine quills, buffalo hide, and glass beads. Around 1840, these native people began trading with Americans of European decent. Indians offered buffalo hides in exchange for goods, including glass beads. Before this time, however, women of the upper Missouri tribes made the men's shirts and leggings. Included in their decoration techniques are plaited quillwork strips. These strips are similar to ones found on garments made by the North Dakota earth-lodges tribes; the Mandan and Hidatsa dated from the same period. We can see similar strips in modern Lumbee regalia.

Another Mandan man's shirt displayed at the Detroit Institute of Arts was also made of deerskin, buffalo hide, porcupine quills, glass beads, and paint. The smoking

pipes and reductive figures painted on this shirt may refer to the owner's war expeditions. The strips on the shoulders and sleeves were made with porcupine quill plaited in two broad "lanes" and bordered with blue glass "pony beads." The fringes on the Mandan shirt are very similar to the fringes used on Lumbee regalia. In the same display is a Cheyenne man's shirt that is made of deerskin, buffalo hide, glass beads, ermine skins wool fabrics, human hair, and paint. This shirt is decorated with strips of glass beads embroidery stitched to buffalo hide. The deep blue stained color of the upper part of the shirt was sacred among the Cheyenne because it was associated with the spiritual identity of the earth. The ermine skins and images of dragonflies on the sleeves represent being a warrior. (Penny, p. 88) John Oxendine stated that to the Lumbees, their regalia represent their personality.

In Hurrah, New York is a display of a Blackfoot man's shirt made out of deerskins, buffalo hide, glass beads, and ermine skins. Strips of white ermine skin hang as fringe from the shoulder and sleeves. The ermine, or weasel, represents a predator, making it an appropriate symbol for the cultural values of a Blackfoot warrior. The "polliwog" (tadpole)-shaped designs painted on the shirt represent courage while facing the enemy. (Penny, p. 90) Lumbees also use fringes on the male regalia. Similar to the Blackfoot man's shirt, Lumbee fringes may be made of leather. They may also be made from cloth or ribbon.

Fancy dance regalia

At Fort Berthold, North Dakota is a collection of Native American regalia on loan from Richard and Marion Pohrt. Included in this collection are a Mandan man's regalia made of deerskin, wool cloth, porcupine quills, human hair, and paint. The hands and black stripes painted on the shirt represent blows struck against the enemy. The pipe bowls painted on the leggings stands for war expeditions. The porcupine quill decoration on the applied strips is common through the nineteenth and twentieth centuries. (Penny, p. 91)

On display in the Historical Center in Cody, Wyoming is a Cheyenne dress made from deer hide, cowry shells, glass beads, tin cones, and paint. The girls of the southern Cheyenne, Southern Arapaho, and Kiowa tribes wore this style of dress during the first few decades of reservation life after 1880. The dress is an example of female regalia and is made in two parts from three deerskins. Two skins are sewn together lengthwise for the shirt and laced to the third hide for the bodice. The regalia are decorated with cowry shells, suggesting that local traders had a good supply of this exotic item. The bead

embroidery, yellow stain for the hides, and additional use of decorative paint are of indicative of the southern Plains dress of this era. (Penny, p. 92) Some Lumbees still use the bead embroidery on their regalia, but they do not use cowry shell. Tin cones are sometimes sewn onto female regalia.

The Masco Art Collection displayed the Nez Pierce, or Salish, dress that is made from deerskin, glass beads, wool cloth, and cowry shells. Dresses of the plateau region were made with tow hides sewn with the tail portion folded down beneath the neck, suggesting the form of the large beaded yoke of this dress. The extensive beaded embroidery of the yoke area is fringed with pendants of large glass beads and cowry shells. (Penny, p.92)

In the Buffalo Bill Historical Center in Cody, Wyoming is a display of the Ghost Dance Shirt made of deerskin, and crow feathers. The turtle and the figure holding a pipe painted on this garment are traditional symbols drawn from the Arapaho and symbolize the teaching of the Ghost Dance. The turtle supports the earth in the Arapaho creation story, and the red figure may relate to one of the Arapaho sacred pipes that was used during a ceremony such as the Feather Pipe or the Flat Pipe. (Penny, p. 95) Some Lumbees also use the turtle symbols in their art. Ray Littleturtle (Lumbee tribe) calls his clan "The Turtle Clan." He teaches that the turtle symbol is used to represent the abundance of turtles found in the Lumber River. Some Lumbees also paint the turtle symbol on gourds.

The yucca plant and milkweed yielded fibers woven by the people of the Southwest to create bags, sandals, and other textile products. "Cotton was introduced from Mexico by A.D. 600...Pottery was introduced to the Southwest from Mexico by

approximately AD 400 and supplemented the indigenous traditions of basket making." (Penny, p.127) The Anasazi wove with looms, making shirts, robes, kilts, sashes, breechcloths, and other garments. These were sometimes painted with elaborate geometric patterns similar to those found on their pottery. Cotton is grown and is considered to be a sacred plant by some in the Lumbee community. One Lumbee artist, Shelia Godwin, paints symbols of cotton, tobacco, and corn on her gourds. Gourds are used frequently in Lumbee art.

The Mongolian people of the Mimbres Valley in what is now known as New Mexico, created black-on-white ceremonial bowls painted with animals and mythical figures. Girls learned pottery making from their mothers or other elder female relatives, but when it came to decorating the pottery, the elder women told them to seek designs in their dreams. (Penny, p. 128) Lumbee artists also use designs on their handmade pottery that represent the Lumbees such as turtles, animals, geometrical design, etc. These designs are similar to those found on pottery of other Native peoples.

Pueblo weavers used wool in their textiles along with trade dyes and the unraveled yarns of Spanish cloth. During the following centuries embroidery began to replace paint as a means of decorating textiles. (Penny, p. 128) Embroidery is also used by the Lumbees.

The Navajo learned the technique of weaving wool with a loom from the Pueblo Indians but the patterns soon changed. "Navajo women used tapestry technique rather than embroidery to create designs." (Penny, p.129)

In the book: Indians of North America: The Seminole, by Frank W. Porter III and Merwyn S. Garbarino, the author states that when the Seminoles acquired hand-cranked

sewing machines from trade in the 1800s, their style of clothing changed. The women began to sew bands or strips of contrasting colors onto the calico skirts and shirts. The women pieced together scraps of material in patchwork designs to produce the colorful bands. Some patchwork resembles the traditional nine-patch used in American quilts - meaning a patch in the checkerboard design. Some of the other designs are traditional and have been used for many years. Many patterns have names, often based on items that they resemble. For example the design that look like spools of thread leaning against one another, is known as "spools." Another design is called "arrows." (Porter, p.66) The most complex designs may be those that elaborate on one traditional pattern. These complex designs are sometimes known by the name of the woman who created the pattern. (Porter, p.65) Some Lumbee women's regalia are made of calico cloth and are often decorated with patchwork designs. One popular design created is the symbol of the pinecone mentioned above. The pinecone symbol is appliquéd onto the regalia.

Since the 1940's, the Seminole women have alternated rows of ribbon trims with bands of patchwork on the garments they sew. Designs differ between the reservations. In the Big Cypress, the women generally use six or seven bands of smaller designs, whereas at Brighton, the women use one wide band. Both styles are found in both areas because designs are often admired and copied by other women. "Copying a design is considered to be an honor to its creator, who does not feel that she has an exclusive claim to her pattern." (Porter, p. 65) Some Lumbees also copy designs from other tribes, in addition to having their own unique symbols.

In the book entitled, American Indian Design and Decoration by Leroy H. Appleton, the author states that Native Americans use symbolism and decorative art in

their culture. To the American Indian, art is an enrichment of tribal beliefs and ceremonies. In the past, Natives made designs for magical purposes - either to repel or to attract spirits or totems, but as the author stated, "The magical quality of many symbols was forgotten over the years. The form became conventionalized and regarded simply as decorations." (Appleton, p.1-2)

Not all symbols are decorative. To Natives of the Southwest, all things have life, including baskets and bowls, and decorating these objects could increase their power. For example, rain was needed to grow corn, so the life forms associated with water were painted on water jars. The Zuni Indians, for another example, painted symbols for rain on their prayer–meal bowls. These symbols were painted on objects in hopes that they would make it rain, which in turn would bring good crops. In the Plains, the adults protected their children from snakebite by embroidering a zigzags snake pattern on the child's moccasin as a protective magic measure. Shelia Godwin, a Lumbee artist, paints the symbol of corn, an important food source for the Lumbees, on her gourds. Some Lumbees also use the zigzag pattern, but it represents the Lumber River instead of a snake.

In some instances we find that Native designs were simple and geometric in nature. Rather than being symbolic, this might have been the result of the tools used. Native Americans did not have certain materials such as glass bead and metal needles until they were able to trade with the Europeans.

The introduction of glass beads was an important factor in trade because they were heavily used to decorate Native clothing and artifacts. For example Plains Indians use glass beads in applied design on their clothing and articles such as pounces and bags.

Prior to glass beads, the Indians of the Plains, the Eastern Woodlands, and the Great Lakes used dyed porcupine quills. Porcupine quills were sewn, used as embroidery, or appliquéd onto deerskin regalia with sinew - a thread made from animal parts. (Appleton, p.6.) Some Native American tribal people also produced panels with porcupine quill designs. These panels were then appliquéd to the objects. Porcupine quills were very difficult to prepare, and very fragile. In the simplest method the flattened quills were wrapped round strips of leather or birch bark. Sinew was used as thread and the basic principal involved wrapping the quills around the thread and securing the work to the underlying support by a simple spot stitch or backstitch. The quills were applied by overlapping, and different colored quills were introduced to create the pattern. Folding or wrapping the quills over the thread in different ways, often folding the quill back and forth to hide the stitching could vary the texture. (Wilson, p.12) John Oxendine, Mr. Lumbee and a Lumbee dancer, also has porcupine quills in his headdress, called a roach. Some modern Lumbees also continue to sew with sinew. Sinew is also used by the Lumbee to make dream catchers.

"Tribes were sub-divided into groups called clans, which took their names from animals. The designs represented this animal." (Appleton, p.8) Some members of the Lumbee tribe also use animal forms to identify clans. An example of this is using the turtle to represent the Turtle Clan.

The Plains Indian painted "pictures writing," which was used to tell stories of battle and hunts. This picture writing can be found on skin robes, teepees, shields and rawhide. They also painted calendars or historical records using this iconography. (Appleton, p.12) In the earliest art form, the designs for picture writing were more

realistic because they were used to record important historical information. Examples of these would be "winter counts" or "summer counts," in which Native artists recorded events such as battles and information such as the number of kills in a hunt.

Decorative abstract designs both painted and in embroidery, were also done by women in the Plains tribes. These designs consisted mostly of geometrical units, such as squares, triangles, and diamonds. It is thought that these designs are purely decorative. In the Plains, symbolism in the abstract designs was not that important. Geometric design, such as the diamond symbol, is also found in some Lumbee male regalia.

Representations of plant forms are rare in most Native American design, but to the Lumbee, plant form designs are very important. Animal and insect designs were used a lot by Plains Indians as were designs representing mountains trails and stars. "The people of the Plains and Lakes thought of natural phenomena as deities, and the sun was pre-eminent. Under the sun was the moon, sky, earth and wind as well as lesser beings, the buffalo, bears, lightning, thunder (the Thunder-Bird was wide spread in North America) and whirlwinds designs." (Appleton, p.20-21) A design might be chosen because of its name (possibly a symbolic association) or given a name only as a means to teach beginners in beadwork. The same design, when used by another tribe, might symbolize an entirely different idea. (Appleton, p.21) To illustrate this, the Plains Indians represent the morning star with the symbol of a cross, and it is one of their favorite designs. The cross symbol is also used by some of the Lumbees.

Identical stripes in Plains design-symbolizing buffalo hunting would represent different things. The first stripe would stand for the bow; another identical stripe would

be used to represent parts of the landscape such as mountains, rocks, earth and tents. A third stripe would represent a river or path.

Feathers, fringes, shells, bells, bear and elks teeth, and pendants in general were used symbolically, particularly those attached to ceremonial objects. "Color had symbolic representation such as red for blood, earth, sunset; yellow for sunlight of day; green for vegetation; blue for sky; and black for night." (Appleton, p.21)

In contrast to the designs of the Plains Indians, the Natives of the Great Lakes use floral motives. These floral patterns appear to be abstract in woven work but are highly realistic in their embroidery. Woven bags of buffalo, wool or bark fibers (some times combined with yarn) show both abstract designs and realistic bird and animal figures. "The Thunder Bird and Panther designs on ceremonial bags had magical significance." (Appleton, p.21)

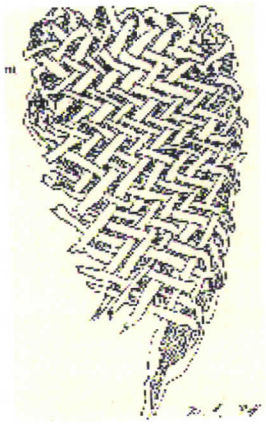
In the book, North American Indian Designs by Eva Wilson, the author explains how design was very important to Natives. The first part of the book shows patterns, mainly geometrical ones, which arise naturally from techniques like basketry and weaving. The second part of this book is dedicated to designs based on particular motifs. These designs are often of symbolic, magical or heroic significance, which are then changed because of the requirements of the medium in which they are produced.

In Native North American art, the pattern elements and design motifs are limited in number, but they are repeated with many variations, which are characteristic of particular groups and even individual craftsmen. "There is a remarkable consistency in the general style from prehistoric to modern times, and old patterns were often revived." (Wilson, p.8) Lumbee artists repeat the same designs on their regalia.

Human and animal features have been found on pottery recovered from the large prehistoric mounds in the Southeast, such as the Town Creek Indian Mound in Mount Gilead, North Carolina. It is thought that these images had a religious or symbolic significance. Objects found in the burial mounds contained three-dimensional carvings, and characterize these cultures. The pottery found in the mounds consists of simple household ware, as well as decorated ware of high quality. (Wilson, p.10) Lumbees take pride in making their pottery.

Town Creek Site, Pee Dee Culture

Among the crafts practiced by the Indians of the Southeast area today is basketry. Using river cane and oak splints Indians produce baskets in simple twill plaiting. These baskets have double shells. They are interwoven at the rim, and have patterns in diagonal plaiting. The natural color differences between the inside and outside surface of the cane are used to create patterns, with the occasional addition of other colors from vegetable dyes. (Wilson, p.11)



Example of Twill Plaiting

Some of the Lumbee people weave pine needle baskets with tobacco twine. There is an abundance of long leaf pine needles in the area. Therefore, pine needle baskets are unique because of the materials (long leaf pine needles and tobacco twine used for production, even though other cultures produce similar baskets using different materials.

In the Northeast, various motifs and styles based on ancient traditions are common. The northern tradition is characterized by the use of the double-curve motif and certain techniques like scraped birch-bark patterns, quillwork and false moose hair embroidery. Bilateral symmetrical patterns are used in asymmetrical compositions. For instance, different patterns are used on opposite sides of moccasin cuffs or on opposite sides of bags, pouches and sashes. Lumbees usually use the same pattern on their moccasin cuffs. "The bilateral symmetrical pattern have been created and developed by folding sheets of birch bark and biting through the folded layers. When the sheet was unfolded the bite marks made patterns of this kind." (Wilson, p.11)

The southern tradition of carving is represented by curvilinear designs. Faces, birds and other animals decorate pipes, masks and squatting figurines. Other patterns were associated with the belief that spirits inhabited the natural world and closely controlled men's lives. The motifs that decorated the objects and clothing used in daily life often-represented images of these spirits. A specific group, such as a clan, could use the spirit of an animal on their belongings. Some animals belong to the Upper World, such as the Thunderbird, which was associated with fertility, thunder and rain. The Thunderbird usually took the shape of an eagle-like bird and the designs often-included zigzag elements representing lightning, which is used to combat the evil forces of the Under World. "A creature of the Under World was the Underwater Panther or Great Lynx, depicted with a long tail and horns to indicate its supernatural essence." (Wilson, p.12) As mentioned above, Lumbees also use the same zigzag design, but to them, it represents the Lumber River.

Indian art and design were greatly influenced by their trade with the Europeans. Particularly important were new materials such as cloth, beads, ribbons and silver brooches. With the arrival of settlers from Europe, the Indians also became exposed to European fashion and folk art. Miss Lumbee, Morgan Hunt, stated that her regalia was patterned after the European style, and made out of calico cloth. This cotton cloth is similar to European fabric used in the 1800s.

Shell beads known as wampum were used to convey messages and to confirm treaties with the Euro Americans and with other nations. Wampum beads were chosen for these uses because they already had ritual and ceremonial associations. The beads were made from the shell of the clam Mercenaria. The purple beads were made from the

lip of the shell, and the white beads were made from other parts or from the columellae of conches. The shells beads were woven on a warp of leather or fiber cords. (Wilson, p. 13.) Evidence of wampum beads is not found on the Lumbee regalia.

At the Indian Education Resource Center in Pembroke is a display of the Native clothing (regalia) from the Lumbee tribe. The traditional women clothing was made out of calico clothe with the appliqué of a pinecone quilt pattern at the top of the apron. Aside from fabric some of the women regalia are made from leather and decorated with glass beads. Some are also decorated with tin cones. The men's clothing is made out of fabric, or leather, and decorated with feathers. Men's regalia are often decorated with zigzag lines.

In a discussion with Dr. Knick, he said that the pinecone-quilting motif is recognized as a Lumbee symbol. When other tribes see this symbol on the clothing and other objects, they associate it immediately with the Lumbees. This symbol was used over a century ago as is evidenced by the pinecone quilt found in the Museum of the Native Resource Center.

III. Methodology:

Design of the Study

The purpose of this investigation is to (1) to identify unique symbolic representation in the Lumbee art and (2) to identify similar symbolic representation in Lumbee art related to other Native art. The research question was "Is there a unique symbolic representation only in the Lumbee art. The objectives of this research are: 1) to determine the meaning of symbolic representations that are represented in the Lumbee art, 2) to examine local Lumbee artworks by Lumbee artists, and 3) and to identify what symbols were used in some of the Native tribes.

Adolph Dial, former professor at UNCP and friends from the local Lumbee tribe inspired the researcher to examine this topic. In researching this tribe, the researcher will explore the emotional and cultural aspects of the people who lived in the area and research local folklore and events such as the Henry Berry Lowrie scandal. The researcher also concentrated on the impact of the struggles for recognition of the tribe.

This researcher will record interviews of local Lumbee artists and the Lumbee community in a journal. The researcher will analyze art from other tribes as well as the Lumbee. The researcher will examine the cultural environment in the actual locations where these struggles occurred and examine records located in the local Lumbee museums.

This researcher also examined Lumbee clothing (especially the regalia), and interviewed Lumbee people, including Miss and Mr. Lumbee. The conclusion from this research shows that the symbols of zigzag lines representing the Lumber River, and the pinecone design, which represents the pine trees of the Lumbee homeland are unique to this tribe.

Collection of data:

The researcher will visit several resources in Robeson County, especially Pembroke, North Carolina. The resources in Pembroke were as follows: Indian Resource Center, The Museum of Native American Resource Center in Old Main at UNCP, The Elders of the Lumbee Tribe, local artists, and the local Lumbee people. The Lumbee artwork that represents the struggles of the life of the Lumbee people is located in the The Museum of the Native American Resource Center. The researcher will observe some of the local Lumbee artists who taught in the afternoon program for the

Lumbee children at the Indian Resource in Pembroke. Material will be reviewed from the Sampson-Livermore Library at UNCP in Pembroke, the Robeson County Public Library in Lumberton, and the Robeson Community College in Lumberton.

Analysis of the Arts and/or Crafts

The researcher will examine the artifacts of other Native American groups and compare and contrast those artifacts with Lumbee artifacts. Artifacts will be collected and/or examined from local and state museums, literature, local Lumbee artists, National Native American Conference, powwows, Town Creek Site, Pee Dee Culture Center, local schools, and other Native American sites.. The researcher will visit and examine artifacts from the Cherokee Reservation, Educational Center, local Cherokee community and artists. *Museum of Man* in Winston-Salem, North Carolina houses Native American artifacts from North and South America. Not only will these be examined, the researcher will examine artifacts from Wachovia Museum located in Old Salem, Fort Cherokee Trading Post located in Wilmington, and Wake Forest University.

IV. Results

Findings

In order to find out more information about the Lumbee art, the researcher reviewed the historical references to the Lumbee tribe from several sources. The findings of the research revealed the different symbolic representation of the Lumbee people.

Materials such as pinecones and pine needles, which are found in the Lumbee's environment, are very important to their art.

Lumbee' pine needle basket lids

Gerald Sider also wrote about the Lumbee Homecoming Festival, which is still being held every July 4th in Pembroke. This festival consists of a Lumbee parade, vendors, a Powwow, a Lumbee pageant, and arts and crafts displays where vendors sell their work. Some of the vendors are Lumbee artists and some are Native Americans from other tribes. Most of the arts and crafts at the festival have symbolic design that would appear at any Powwow, but some is unique to the Lumbee tribe, for example, buttons with the portrait of Henry Berry Lowrie are often sold.

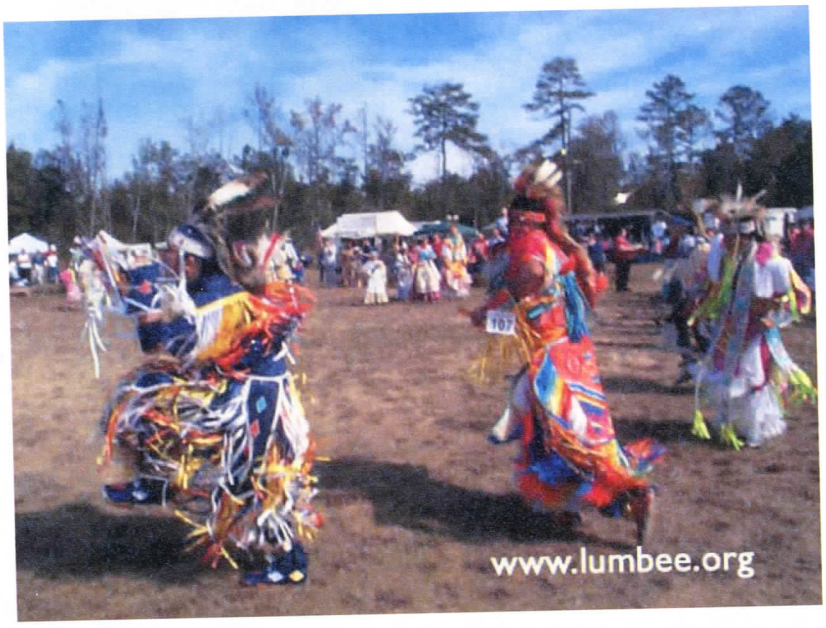
A Powwow, because of its uniqueness and significance to Indian people, shows a commitment to Native cultures. Indians portray their heritage and culture through the food sold at these events (such as buffalo burgers, Indian tacos and fry bread), the arts and crafts they sell, and also by wearing Native clothing (regalia) that is generally made especially for these ceremonies.

The focal point of a Powwow is a circle for dancers accompanied by drummers and singers. In these dances, men and women give thanks for the bounties of the earth, celebrate the animals and elements of nature, and commemorate their victories. Dancers often compete for prize money. A master of ceremony announces each category and

prizes are awarded for men's and women's senior categories; men's traditional, fancy, and grass; women's traditional, fancy, and jingle; and teen competitions. At the beginning of the Lumbee Powwows a Grand Entry formally presents the dancers and the dignitaries such as Veteran warriors, Indian princesses, politicians and distinguished visitors to the audience before the competition begins.

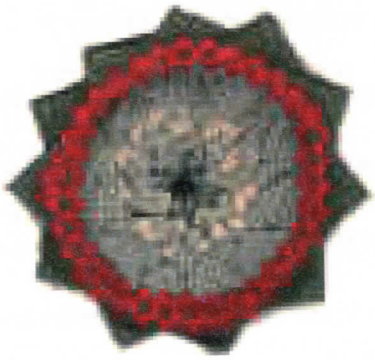
A Powwow is held to honor Native people and Native culture. The regalia that are worn are unique. Some Native regalia included a headdress called a "roach" which was made of porcupine hair, and a belt made out of sacred feathers of the bald eagle.

This researcher interviewed John Oxendine, Mr. Lumbee and a noted Lumbee dancer, about the symbolism found on the Lumbee regalia costumes. Traditional Dance is movement at a slower pace versus Fancy Dance is faster in movement.



Lumbee' powwow – regalia

The pinecone quilt design on the apron of the women's regalia represented the pine trees in the area.



Lumbee' pinecone symbol

Lumbee traditional regalia (European dress and apron)

In the eastern part of North Carolina, the women's aprons that are worn with their dresses have a pinecone appliquéd at the top, symbolizing the pine tree grown in this area. Some Lumbees call themselves the People of the Pine. This symbol is known only in this part of North Carolina. This same pinecone symbol is also appliquéd on pillows and shawls, which was stated by Ruth Dial, who is from the Lumbee community.

Lumbee Hayes Locklear (former owner of a florist shop in Pembroke) sold Lumbee arts and crafts in their store. He continues to sell artwork from his home, encouraging artists to incorporate Lumbee themes and materials in his work. He also encourages continual research into Lumbee written and oral history. Hayes Locklear has designed regalia for Miss Lumbee, Miss Indian USA, and Little Miss Lumbee. He studied written records back to the 1800's and concluded that at that time Lumbee women's clothing would have basically been fashioned after European style. Their hair would have been worn much like Navajo women, with a bun at the top and bottom. The quilt patch he incorporated into the women's regalia is the Pine Cone pattern, which he found was unique to the Lumbee. Some of the Lumbee women wear chinaberry necklaces and carry a ball of cotton twine in their pockets. For a man's regalia, Hayes Locklear created a war bonnet similar in design to those worn by the Piscataway, and Catawba in earlier periods. The Lumbee revived this design during the Red Man Lodges of the 1930's and 1940's.

In the book by Adolph Dial, The Lumbee, the author shares information about the Lumbee artist, Lloyd Oxendine, who was born and raised in Pembroke. Lloyd Oxendine is now a curator of the American Indian Community House Gallery Museum in New York City, an institution dedicated to the promotion of contemporary Indian Art. Oxendine founded the first gallery of contemporary Indian Art in the country. Although he acknowledges the importance of traditional Indian handiwork and artifacts as objects, he states, "I realize now that everything is based on tradition" (Dial, 1993, p. 73). In his gallery he emphasizes the work of many talented Native American artists who are working in a more modern art. His idea is that Indian contemporary art is not acceptable

in the public eye, but he tries to make the art acceptable and marketable. Just as the Lumbees draw on the past to prepare for the future, Oxendine's art encompasses both the traditional and the modern. His work seems more modern than traditional, but the themes, symbols, and ideas represent all Indian people.

This researcher interviewed a local Lumbee artist, Gloria Lowry, who has several pieces of art displayed in local museums such as the Indian Resource Center and Old Main at UNCP at Pembroke. The artist stated that she researched the life of Henry Berry Lowrie before she painted her portrait of him entitled: "Spirit of a People." Mrs. Lowry went to the swamp area that was said to be where the Lowrie clan had escaped and lived. Gloria walked the swamp area where she saw the tree that she represented in the portrait painting of Henry Berry Lowrie. The rifle that she painted in Henry Berry's hand is described in an article that she read about him. From my research this writer believes that her artwork represents the struggles of the Lumbee people and the Lowrie clan.

The researcher interviewed Alceon Jones, a Lumbee artist, who related to me that her art represents patterns and designs that show spirit. She stated that the only symbol that is different from the Lumbees and all other Natives is the turtle symbol, but turtles are very common in Eastern Woodland tribes. However, when attending the Indian Art conference in Fayetteville, N.C. in March 2003, this researcher met a Native from the Haliwa-Saponi tribe named Senora Lynch. She stated that her tribe uses the turtle symbol also. She explained that turtles are a symbol of mother earth, and the moon symbol represents the grandmother of the earth. The elders of her tribe say that when the turtle is gone, the world will be ended. The grandmother symbol moon brings us direction in life. Senora used the two symbols in her pottery.

Haliwa-Saponi pottery

The researcher interviewed Shelia Godwin and Delora Cummings, both Lumbee artists and art teachers, who have also displayed art at the local Native museums. Their art also represent the struggles of the Lumbees people. Their style of art is represented in their students' art. The students' drawings included very detailed feathers of Native people and some of the symbols used are also used in other tribes. Shelia is now working on gourds with the use of the symbols of corn, tobacco and cotton.

Herman and Loretta Oxendine are Lumbee artists who make pine needle baskets, which are also displayed at local Native museums. This researcher invited the Oxendines to her art classroom to demonstrate how to make these baskets. Their art is very similar to other Native Americans' baskets. The researcher met the Oxendines at the Wild Game Festival and the Circle meeting for the local tribes.

James Locklear, former art teacher and local Lumbee artist, is a very talented potter and painter. His pottery has the same design as Native American potters from other tribes. He has taught pottery to the Lumbee children at the Indian Resource Center. His artwork is also displayed in the local Native museum.

Gene Locklear, Lumbee artist, has gained the most recognition for his art. He played professional baseball for ten years - first minor league with the Cincinnati Reds and then with major league ball with the San Diego Padres and the New York Yankees. He retired from baseball in 1979 to pursue an art career. His work is displayed in the White House, the Smithsonian Institution, various art museums, and personal collections. His specialties are Native American themes and sports art. He was the NFL Super Bowl artist of 1988, and in 1992 was commissioned the Official Artist of the NFL. He did a life-sized poster of Michael Jordan. Title V Compensatory Indian Education and others have commissioned his work, including a large painting called "Henry Berry Lowrie and the Lumbee River." His work evokes stereotypes of Plains Indians. He also did a poster of Harold Collins, who is a power lifter and runs a gym in the town of Pembroke. Collins' nickname is chief Iron Bear. Collins photograph appears in the Guinness Book of World Records for being able to move large objects with his own bare hands.

Some Lumbee artists also used gourds, wove baskets, and made jewelry from natural materials, such as chinaberries and pumpkin seeds. Hayes believes that the Lumbee struggle for federal recognition is causing an inner seeking among Lumbee artists and crafts persons. In his opinion, they are rediscovering and reviving Lumbee ways and traditions, especially concerning the natural environment of Robeson County. These contemporary artists incorporate these themes into their work rather than echo stereotypes of the Plains Indians as could be found in Lumbee art even ten years ago.

Another trend in Lumbee art (also found in Lumbee literature) is the use of events from Lumbee history. There are many paintings dealing with Henry Berry Lowrie. These can be seen at the Native American Resource Center at the University of North

Carolina at Pembroke, at the Indian Education Resource Center in Pembroke, in local newspaper articles, and even reproduced in restaurants in Robeson County. Themes for contemporary paintings might deal with the election of the first Lumbee sheriff, important figures in Lumbee education, or the Ku Klux Klan routing.

Karen Coronado, a Lumbee painter, works in a contemporary abstract style. Her work was featured in a one-woman show called "The Spiral Dance" at UNCP's Native American Resource Center in 1994. Her 31 works included acrylic and oil paintings, painted gourds, and works incorporating leather and bone. She was chosen for inclusion in a 1992 book called Women in American Indian Society by Rayna Green. Her work often deals with Lumbee heritage.

Hatty Ruth Miller is also a contemporary Lumbee artist. Her Paintings were sold at "Mother Earth Galleries" which was Hayes Locklear's Florist Shop. A quote from Miller:

> "In the process of my work, I aim to evoke the seemingly silent memories of my ancestors. Our past, from the beginning of time, can seem to be held in a closed box, where no light exists and one cannot see or touch it; yet we know it is there. I believe that our ancient past exists in unspoken memories and is brought to life in the color, tone, texture, and shapes of our lives." (Stilling, p.18)

When referring to on of her paintings of Robeson County the artist says:

> "The dark blue recalls the Lumbee River; the brown vertical, the flatness and clay soil of Robeson County; the white spots, the bright sun of Robeson County's climate; the green shape, a turtle frequently seen in the Lumbee River; the red vertical, Indianness; the cross shape, the importance of church to the Lumbee; the circle, the interconnectedness of things in Native American spirituality." (Stilling, p.20)

Other artists whose work has been displayed at the Native American Resource Center are Timothy Locklear and Harold Locklear (both are ceramicists); Evelyn White, who carves soapstone; Mike Wilkins, who carves wood and soapstone; Mary Bell, who

makes baskets, and Lela Brooks, who crochets tablecloths with white cotton tobacco twine.

Summary of Lumbee Arts and Crafts and Researcher's Interpretation

The researcher found that the Lumbee artists use symbols similar to other Native Americans but there are also unique symbols used solely by the Lumbees. The pinecone symbol and pine needles are a unique symbolic representation of the Lumbees. The wavy lines symbol represents Lumber River where another tribe might use this same symbol for a different connotation. The cross symbols to the Lumbee represent the meaning of Christianity. Therefore, it is the interpretation of the researcher that the pinecone and pine needles are unique to the Lumbee.

V. Discussion and Implications:

As stated in the National Board standards, "Art is a vehicle by which students can explore and learn about their own culture and its value as well as other cultures and their values" (ETS literature.) Each culture has its own unique symbolic representation; therefore, it is the goal of the researcher to share the unique symbols of the Lumbee tribe with the community and others who have interest.

For example, the World View Residential Leadership workshop, the researcher had to present an action plan, which made students and the community more aware of global issues. Since Robeson County has a large population of Native Americans and a smaller population of Latinos, the researcher designed a plan where both cultures could learn about each other, their symbolic representations and learn to respect each other in the process. The researcher correlated a plan with Bruce Barton, former Indian Resource

Center coordinator, where the language, artifacts and symbolic images from both cultures would be taught at the center. The researcher invited Roger Willie, former art teacher and Navajo Native, to teach Navajo language and art. The researcher also invited the ESL teacher and Spanish coordinator from Littlefield Middle School, who would teach the Spanish language. This is a five-year plan that can help the local Lumbees and the community becomes more aware of their culture as well as the culture of others.

Each Native art program has been successful through the help of the local Lumbee community and people like Dr. Stanley Knick, who supports the arts through the circle meetings with the local Lumbee artists, and who contributes to the writings of the Lumbee people. The researcher has attended the local circle meetings to learn more about the Lumbee artists and their symbolic representations.

Reflection:

The researcher explored symbolic representation of Lumbee students as well as the Lumbee adult artists. The researcher found that the students' art represented the same symbols and style as the Lumbee adult art. Children and young adults produce pine needle baskets and other Native American crafts and arts in the classroom and art room.

The primary source of this thesis is from interviews with local Lumbee artists and community members. The reactions of the artists, in their art and through conversations revealed the struggles of the Lumbee and unique symbolic representation of the Lumbee and other Native Americans symbols. The Lumbee artists wanted to prove to other people that their art was of American Indian heritage, even if this meant that they used symbolism found in other tribes. The local Lumbee community members are proud to be

Native Americans. Throughout the county, Native programs have sponsored and successfully created support and pride in the Lumbee heritage.

The researcher attended several museums and powwow to uncover the symbolism of the Lumbee artists. The researcher feels that Lumbee tribe art has its own unique symbolic representation. The regalia are unique in its own way, European dress of the seventeen and eighteen hundreds with Native American images, designs, trim and accessories.

Conclusion:

Lumbee artists use symbols found in other Native American tribes. They use them in their artwork, their crafts and their regalia, which is an important way to show tribal identity and student work is similar to adult artwork which demonstrates that knowledge of these symbols are passed down from one generation to the next.

Lumbee artists also use the unique symbol of the pinecone design. This pattern, found on the women's regalia, is not found in any other Native American art. While the actual design of the cross can be found in other tribal art, the meaning of the cross is the symbol for Christianity to the Lumbee. Lumbee artists also use the face of Henry Berrie Lowrie to symbolize their struggle for survival as a people and for federal recognition of their right to exist.

The Lumbee have struggled to prove that they were Indians for recognition. As they struggle, public awareness in their community has grown. Several businesses and organizations support the Lumbee tribe. The organizations consists of the Lumbee River Legal Services, (LRDA), Indian Resource Center, NASA (Native American Student Association), Club for the Public Schools of Robeson County, The Museum of the Native

American Resource Center at UNCP, Indian Studies at UNCP, and Lost Colony Trading Company. There are bills and federal commission reports written about the Lumbee tribe.

In order to compare Lumbee artwork with art created by other Native Americans, the researcher attended several Indian Unity Conferences held in Fayetteville, N.C. Here, she was able to interview Natives artists and was exposed to Native American works of art from many different tribes. The researcher noted that other Indian people accepted the Lumbee art as being true Native American art. Also, the general public accepted the symbolic representation displayed by Lumbee artists as being unique and genuine.

After discovering many Lumbee murals and Lumbee art, it is evident that this culture reveres their heritage. Many Lumbee artists successfully exposed their heritage to the greater community through their art. Appreciation for Lumbee art has grown across the county thanks to the native museums, the Indian Unity Conferences, and leaders like Lloyd Oxendine, Bruce Barton, Adolph Dial, Dr. Stanley Knick, and more. Lloyd Oxendine has even taken the Lumbee artifacts along with other Native American artists' work to New York City to be exhibited. Through all the organizations such as the Indian Resource Center, The Museum of the Native American Resource Center, LRDA, Native American Student Association, and local Powwows, as well as several articles, books and research written about these people, we can learn and keep the Lumbee heritage alive. The Lumbee have had many problems gaining tribal recognition. The researcher hopes that this thesis will help continue the study of the Lumbee people and their art, and help them attain their goal.

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Native American Library- This Pembroke library houses the Lumbee Reginal Development Association's collection of books and audio-visual aids pertaining to American Indians.

Native Resource Center- Pembroke State University, College Road, Pembroke. Housed in historic Old Main Building on the campus of the first four-year liberal arts college established specifically for American Indians, the center preserves substantial collections of Native American arts and crafts. Handcrafted Lumbee Indian baskets, and jewelry are offered for sale along with books about Indians.

"National Museum of the American Indian; Celebrating Native Traditions and Communities," Magazine, Fall 2001, Summer 2002, Spring 2003.

Fort Cherokee Trading Post- located in Wilmington, Indian artifacts and relics.

Greensboro Historical Museum - 220 Church Street, Greensboro, North Carolina. Extensive display of Indian and pioneer relics.

Indian Museum of the Carolina- located in Lauringburg, Extensive displays of regional Indian artifacts.

Museum of Man- located in Wake Forest University, 114 Reynolda Village, Winston-Salem. Exhibits include Indian artifacts from North and South American.

Pembroke- "Strike at the Wind," the story of Henry Berry Lowrie and the Lumbee Indians, is a summer outdoor drama.

Town Creek Indian Mound- This 53-acre state historic site was established in 1937 near Mount Gilead in Southern Montgomery County. In addition to a museum, there is an excavated and restored Indian ceremonial center.

Wachovia Museum- located in Winston-Salem, located in Old Salem; this museum has a collection of American Indian relics.

Federal Government- U.S. Bureau of Indian Affairs, 18th and East Street N.W., Washington, D.C. 20245.

North Carolina State Government Commission of Indian Affairs, 227 East Edenton Street, P.O. Box 27228, Raleigh, N.C.

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